

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

May/June 2013

CLEVELAND ART



Dear Members,



I begin with a note of gratitude and remembrance: long-time museum trustee Dr. Norman Zaworski died in February at age 92. For decades, his principled guidance helped shape the museum and supported every director who had the privilege of working with him.

The second in our series of focus gallery exhibitions, Sonya Rhie Quintanilla's new show *Tantra in Buddhist Art*, on view May 5 to September 15, draws on the museum's deep holdings to trace the influence of tantric practice through a thousand years of Asian art. See page 4 for the curator's full introduction.

I am especially excited to urge you to visit an installation of a seminal work by a fellow Canadian. Artist Janet Cardiff creates sound installations that transform the spaces in which they are installed into unique sculptural experiences. Her most famous work to date will be on view here May 4 to June 9 in the Reid Gallery, the barrel-vaulted room housing Italian Baroque art. She created *Forty-Part Motet* by separately recording each of the 40 vocal parts of a 16th-century choral work by Thomas Tallis. The installation consists of 40 speakers arranged around the perimeter of the space, playing the 14-minute piece. See the article on page 6.

Another notable sound offering happens courtesy of our own Tom Welsh and the Cleveland Orchestra. During the mid to late 20th century, composers from California created some of the most compelling music in the orchestral realm. Tom worked with the orchestra's principal assistant conductor James Feddeck to put together a program featuring works by these composers, performed on the Gartner stage on May 1 and 3 by the Cleveland Orchestra. The two busy men managed to carve out five minutes for a conversation, on page 7. Our deepest thanks to the following, whose support helped

make these concerts possible: the Keithley Fund for Artistic Collaboration at the Cleveland Orchestra, and from the museum, the Ernest L. and Louise M. Gartner Fund, P. J. McMyler Musical Endowment Fund, and Anton and Rose Zverina Music Fund.

June is the month for two justly popular annual events. On Saturday the 8th is the 24th Parade the Circle. Parade director Robin VanLear describes on page 8 how the museum's Community Arts studio operates. Saturday, June 22 brings the next Solstice party, another Tom Welsh brainchild that creates a one-night music festival on the museum's south terrace. Because it's such a trend-setting occasion, we have no idea who the acts are at this early date. But we do know what else will be happening that night: the brand-new north galleries will open to the public.

Starting on the east end, these galleries house the collections of the art of the Americas, a room featuring exhibitions from the museum's great holdings of textiles (beginning with Islamic silks), and on the west, the galleries of Japanese and Korean art. See page 10 for an overview and selection of images. The curators of those collections will offer full articles about their new galleries in the July/August magazine.

Finally, as we get closer to 12/31/13 when the entire renovation and expansion project will be officially complete, I would like to thank you, our members, for patiently supporting the museum throughout the process, and for bringing your friends and family to marvel at what has been accomplished. We deeply appreciate it.

David Franklin

The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

COVER

Tiger Family

(detail) late 18th century. Korea, Joseon period (1392–1910). Hanging scroll, ink and color on paper; 170.2 x 90.8 cm. Leonard C. Hanna Jr. Fund 1997.148. Featured in the north galleries, opening June 22.

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 53 no. 3, May/June 2013 (ISSN 1554–2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106–1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?

magazine@clevelandart.org

Magazine Staff

Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills. Education listings: Liz Wilcox-Clay

Design: Gregory M. Donley

Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer

Printed in Cleveland by Great Lakes Integrated



cuyahoga
arts & culture

Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS



ON VIEW

The Last Days of Pompeii: Decadence, Apocalypse, Resurrection

Through July 7, Smith Exhibition Hall. The volcanic destruction of Pompeii in AD 79 has been an obsession for artists from Piranesi, Ingres, and Alma-Tadema to Duchamp, Rothko, and Warhol.

Co-organized by the J. Paul Getty Museum and the Cleveland Museum of Art. BakerHostetler is the presenting sponsor of this exhibition in Cleveland.

BakerHostetler**Fred Wilson: Works 2004–2011**

Through May 5, east wing glass box gallery. A unique installation centered on *To Die Upon a Kiss*, a glass chandelier hanging in the glass box gallery.

British Drawings from the Cleveland Museum of Art Through May 26, prints and drawings galleries. This show of about 50 drawings includes works by some of the best-known artists in the history of British art.



A View from Moel Cynwch: Looking over the Vale of Afon Mawddach and Toward Cader Idris c. 1850. William Turner of Oxford (British, 1789–1862). Watercolor with scratch-away, heightened with white; 48.9 x 70.3 cm. Purchase from the J. H. Wade Fund 2010.147



Blown down and standing dead trees at edge of impact zone, 4 miles west of Mount St. Helens

1982. Frank Gohlke (American, born 1942). Gelatin silver print; 25 x 29 in.

© Frank Gohlke / courtesy: Howard Greenberg Gallery

American Vesuvius: The Aftermath of Mount St. Helens by Frank Gohlke and Emmet Gowin

Through June 2, photography galleries. Important series by two photographers who independently visited the site after the 1980 volcanic eruption.

Made possible through the support of Nesnadny + Schwartz

The Caporali Missal: A Masterpiece of Renaissance Illumination

Through June 2, Smith Exhibition Gallery. This exhibition revolves around a sumptuous and important Renaissance manuscript acquired by the museum in 2006.

Connecting with Caporali Through June 2, education lobby. Showcases the artwork of students from several local universities created in response to the themes and objects in the CMA exhibition *The Caporali Missal: A Masterpiece of Renaissance Illumination*.

Renaissance Textiles Through December 1, gallery 114. About 15 Italian silks, velvets, and altar frontals of the 14th and 15th centuries from the museum's world-class collection.

Forty-Part Motet May 4–June 9, Reid Gallery. Janet Cardiff's masterpiece features 40 speakers, mounted on stands and displayed in an oval circle facing inward, playing a 16th-century choral work by Thomas Tallis, with each of the 40 voices recorded individually.

Presented at the Cleveland Museum of Art, from the collection of the National Gallery of Canada, Ottawa

Tantra in Buddhist Art May 5–September 15, Focus Gallery. This exhibition explores the concept and characteristics of Tantra in the Buddhist context through art from across Asia.

Damián Ortega June 2–September 29, glass box gallery. The third contemporary art installation in this space centers around Damián Ortega's impressive, suspended sculpture *The Controller of the Universe*.

Less Is More: Minimal Prints June 16–October 20, prints and drawings galleries. Donald Judd, Sol LeWitt, and Frank Stella are among the artists represented in this show of about 50 works from the 1960s and 1970s when a style of flat geometric shapes was popular.

Carrie Mae Weems: Three Decades of Photography and Video June 30–September 29, Smith Exhibition Gallery and photography galleries. Carrie Mae Weems, dedicated to bettering the human condition through art, has for three decades produced challenging, compelling photographs, videos, and installations that address issues of race, gender, and class.

Tantra in Buddhist Art

A new exhibition explores how art was used to achieve enlightenment in a single lifetime

The next exhibition in Gallery One's new focus space explores the concept and characteristics of Tantra through art from regions across Asia. Among the most familiar Sanskrit terms to enter the Western imagination, Tantra carries vague resonances of forbidden and culturally subversive religious practices. Twenty works of outstanding aesthetic quality, ranging from the seventh to the 17th century, introduce visitors to key elements of tantric art to show how it was used to reach the Buddhist spiritual goal of enlightenment and the eternal bliss of nirvana.

Tantra refers to a system of techniques used for attaining enlightenment more quickly than within conventional social or religious structures. In tantric Buddhism, also called Esoteric Buddhism, the teachings remain secret except to initiates. Another name for it is Vajrayana, or the "Lightning-bolt Vehicle"; when practiced correctly, its followers maintain, tantric methods can lead to enlightenment with blazing speed. Tantric

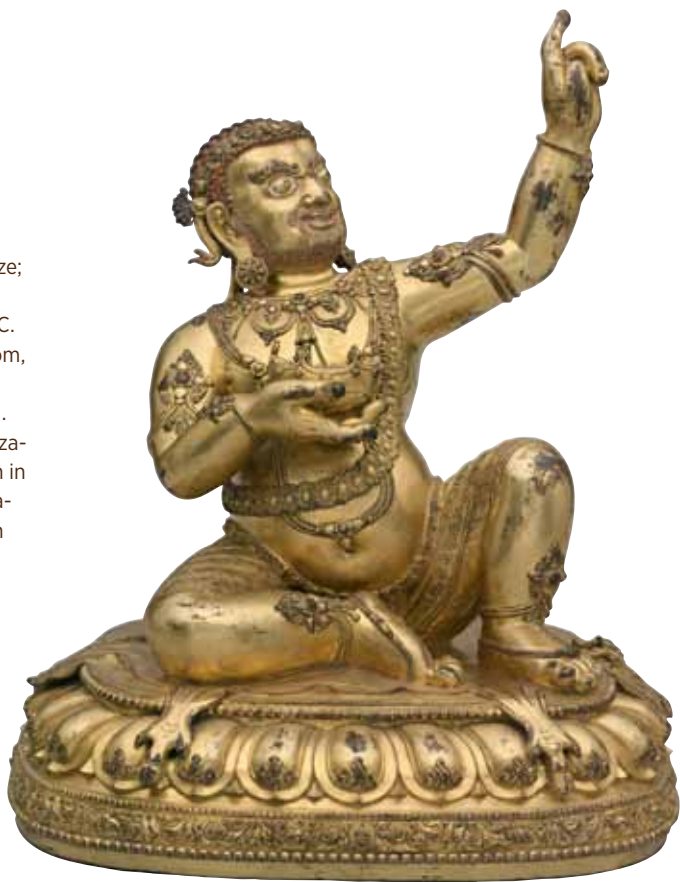
practices center on visualization in yogic meditation, repetition of codified syllables called *mantras*, performance of rituals, and prolific use of diagrams and images.

Transmitted directly from teacher to disciple, tantric teachings can be traced through lineages back to holy men who recorded them in texts called *tantras*. The contents of the tantras are said to have been revealed by enlightened beings who appeared in the meditative visions of yogis. Portraits of lineage masters so common in the art of Tantra underscore the importance of the legitimate teacher. The exhibition features paintings and sculptures of Virupa, a founding lineage master who lived in northeastern India during the ninth century. According to Virupa's hagiography, for many years he studied as a Buddhist monk but left the monastery in frustration, feeling that he was no closer to enlightenment than when he started. He began to wander as a yogi, and in the midst of his meditations Nairatmya, an enlightened being who personifies Wisdom, spontaneously appeared to him. She explained how to follow the techniques set forth in the *Hevajra Tantra*, and Virupa thus reached enlightenment. No longer bound by the rules of the ordinary world, he then could perform miracles such as stopping the setting of the sun in order to extend payment of a tavern bill. His purpose in achieving enlightenment, however, was not to acquire superhuman powers but to teach tantric methods to others, to aid them in reaching enlightenment quickly, and ultimately to eradicate suffering in the world: the more enlightenment, the less suffering.

The imposing Chinese bronze sculpture of Virupa dating to around 1407–10 was made in the imperial workshop of the Ming dynasty's Yongle emperor and sent as a gift to a high-ranking Buddhist leader in Tibet who traced his lineage to the revered teacher. In accordance with Virupa's standard iconography, the sculpture shows him as a portly Indian yogi who sits on the traditional antelope skin, but unlike a monk or yogi he wears garlands of flowers and costly jewels. These apparently contradictory elements are intended to cause the viewer to question conventional societal notions of how things ought to look, since such notions keep one tied to the ordinary world from which tantric practitioners attempt to break free. His bulging eyes reference the power of ferocity to eradicate mental impediments and negativities. He points to the sun to stop it in its tracks, and in

EXHIBITION
Tantra in
Buddhist Art
May 5–
September 15

Virupa 1407–10.
China. Gilt bronze;
H. 43.6 cm. Gift
of Mary B. Lee, C.
Bingham Blossom,
Dudley S. Blossom III, Laurel B.
Kovacik, and Elizabeth B. Blossom
in memory of Elizabeth B. Blossom
1972.96



his right hand he holds a tantric object, a skull bowl filled with blood and pus. These substances, considered fearsome and gruesome by the uninitiated, to the tantric master are equal to a golden cup of nectar. The differences between blood and nectar, bone and gold are considered purely illusory mental constructs that the practitioner must overcome in order to reach enlightenment. Cremation grounds and cemeteries are the preferred location where Virupa and other tantric practitioners perform their rituals and meditations. There they can quickly internalize and come to terms with the body's inevitable decay and destruction, thus conquering the fear of death and attachment to one's physical self.

Tantric art and rituals are accelerated methods of reaching enlightenment that require training and skill. They are based on the idea that visualization is a powerful way to control the mind. If abstract negativities, such as fear or pride, impede the attainment of enlightenment, tantric practices explain how to project them into real forms and visually defeat them with powerful images that stand for the forces of compassion, skill, and wisdom. The use of weapons in tantric art does not subvert the pacifist teachings of the Buddha; they are used metaphorically to conquer psychological impediments. The sexual imagery of tantric art depicts personifications of Wisdom, the female, and Compassion, the male, whose union results in the bliss of the enlightened state. Their multiple arms indicate their superhuman power to aid the practitioner in skillful accomplishment of the goal.

Tantra flourished in Nepal and Tibet long after it disappeared from India after the 13th century. Tantric Buddhism spread to China and Japan as early as the eighth and ninth centuries and became prominent sects, often supported by the ruling elite. The

Mandala of Vajradakini

(detail of cremation grounds) c. 1425. Central Tibet, Ngor Monastery. Opaque watercolor on cotton; 82.5 x 72.4 cm. Purchase from the J. H. Wade Fund 1993.4



Hevajra and Consort Nairatmya late 16th century. Central Tibet. Opaque watercolor on cotton; 105.7 x 91.4 cm. Lent by the Catherine and Ralph Benkaim Collection

importance of Southeast Asia in the history of Tantra is also set forth in the exhibition with five objects from the Khmer and Javanese kingdoms dating between the ninth and 12th centuries. Works of art and inscriptions found from Vietnam, Thailand, Cambodia, and Indonesia reveal widespread practice of Tantra prior to the 14th century, when it was supplanted by a different form of Buddhism. ■■■



Forty-Part Motet

Janet Cardiff uses sound to redefine sculpture

EXHIBITION

Forty-Part Motet May 4–June 9, Reid Gallery

Forty-Part Motet

2001. View of Janet Cardiff's 40-track audio installation, 14 minutes in duration, at the Rideau Chapel, National Gallery of Canada, Ottawa. National Gallery of Canada. Purchased 2001.

Right: The Reid Gallery, site of the Cleveland installation

By exploring the spatial qualities of sound, few other artists have influenced the actual notion of what sculpture can be than Janet Cardiff. For five weeks the installation many regard as Cardiff's masterpiece, *Forty-Part Motet*, will transform the Cleveland Museum of Art's Italian Baroque gallery into a unique art setting. Forty speakers, mounted on stands and arranged in an oval facing inward, play *Spem in Alium*, a 16th-century choral work by Thomas Tallis. Because each member of the choir was recorded separately, one can hear their individual voices coming from the different speakers, and what is usually experienced as a distant recording suddenly becomes approachable and haunting.

While Cardiff prefers a white box gallery setting for *Forty-Part Motet*, it has been installed in old stone churches and other noncontemporary spaces (even wine cellars) around the world. The Italian Baroque gallery, the museum's former indoor garden court, is "the heart

Recorded in 2000 at Salisbury Cathedral in England, *Forty-Part Motet* features the cathedral's choir along with hired singers from throughout the UK. Each of the 40 singers was individually recorded, and unbeknownst to them Cardiff kept recording even during breaks, giving the work what she calls a "down-to-earth" aspect. In the installation the 40 speakers are arranged in what the artist describes as a matrix; she is interested in the sound moving around the audience, as well as moving through the space. Reactions to the work are often quite emotional, and Cardiff enjoys seeing skeptics walk in and watching their reactions. Although the lyrics are in Latin, what Cardiff calls a kind of "invisible language," she is more interested in the notes and how they act. "You can almost see the movement of the music around the room."

Cardiff works closely with her husband, George Bures Miller, with whom she lives in Alberta, though



of the museum," says CMA director David Franklin. "It will be like a siren song calling people from all over the museum."

Cardiff was born and raised on a farm in Ontario, a setting that deeply influenced her relationship to space and sound. At one time she thought about being a novelist, then studied printmaking in school, but found those static, two-dimensional modes inadequate for what she needed to do. The essence of those early desires, however—creating a narrative and layering bits together—have remained in her sound sculptures and installations.

they have spent a good deal of time in Berlin. With each new advancement in technology, their work changes: "Our latest piece is two different work tables with about 60 different bare speakers on them. As you walk around, you are shadowed—the table senses your proximity and turns various speakers on for about eight seconds. We're using various musicians and taking bits and pieces and putting them together."

For fellow Canadian David Franklin, *Forty-Part Motet* "fulfills a dream of living inside a work of art." 🏠

Presented at the Cleveland Museum of Art, from the collection of the National Gallery of Canada, Ottawa

Five Minutes with James Feddeck

On May 1 and 3, assistant conductor James Feddeck leads the Cleveland Orchestra in “California Masterworks” at the museum

This is the Cleveland Orchestra’s second-ever set of performances in Gartner Auditorium. Are you excited to be back?

It is a thrill for us to return to Gartner Auditorium this May. Following the enormous success of our Cleveland Orchestra/CMA collaboration in May 2011 with the series “Italian Masterworks,” it is wonderful that we can continue this partnership—especially given that we are University Circle neighbors.

Did anything surprise you about the “Italian Masterworks” concerts in 2011? What did you discover?

It was a real discovery for us to hear how well an orchestra sounds in Gartner Auditorium. And it was a big surprise for all of us to realize that prior to May 2011, the Cleveland Orchestra had never performed at the Cleveland Museum of Art. When we were planning and envisioning the “Italian Masterworks” festival, it was important for us to create parallels and bridges between what both of our institutions inherently do by definition in order to create a series of events that would truly be more than the sum of two very strong parts. It was amazing just how well our two institutions complement each other, and to be a part of and witness that result—an incredible multifaceted, interdisciplinary journey.

For this collaboration, the orchestra turns its attention to composers from the West Coast. Why “California Masterworks”?

We wanted to shift our focus to the American musical landscape. As an American orchestra—or any American cultural institution, I suppose—this must be a priority. I strongly feel that those of us who live and work in the United States must illuminate the work of our own artists and composers. Of course, given the sheer variety of styles present in the New World, we had the daunting task of trying to figure out: is there a common thread? As we sought to answer that question, the path consistently led to California. Already in the late 1920s and ’30s innovative movements were taking root in California that brought forth significant influences. Something about California in that time and the decades that followed made experimentation and the integration of a multicultural approach to music making prevalent, and not just in fringe avant-garde circles.



Any favorites?

I am particularly looking forward to Dane Rudhyar’s *Out of the Darkness*. The piece was written in 1982, and it is hard to believe that we will only now be giving its world premiere. I also look forward to working with our guest artists: the Calder Quartet for Terry Riley’s *The Sands* and Stephen Rose for Lou Harrison’s *Suite for Violin and String Orchestra*. It is always a real joy to collaborate with such wonderful soloists and guest artists.

Will these composers find their way to the center of the repertoire? Or, why haven’t they?

Of course, only time can tell what remains in the repertoire and what doesn’t, but in the meantime we should make all musical perspectives known and explore what their statements might reveal about our own time. Classical music has always had those who sought to bring new dimensions—Ravel introducing the saxophone for *Bolero*, or Beethoven bringing trombones into his symphonies. I do suspect that history will reserve a place for these “California Masterworks,” as their greater influences on the arts cannot be ignored. 🏠

CONCERTS

Wednesday, May 1 and Friday, May 3, 7:30. The Cleveland Orchestra performs “California Masterworks”: Music of Lou Harrison, Terry Riley, John Adams, Henry Cowell, Dane Rudhyar, and James Tenney

These programs are made possible in part by the Keithley Fund for Artistic Collaboration at the Cleveland Orchestra, and the Ernest L. and Louise M. Gartner Fund, P. J. McMyler Musical Endowment Fund, and Anton and Rose Zverina Music Fund at the Cleveland Museum of Art.

Each concert \$29–\$44. Students pay what they can at the door. For additional information about specific programs and films including preconcert lectures by Henry Adams, visit ClevelandArt.org/CaliforniaMasterworks.

Parade the Flats

The museum's Community Arts workshop is a center of creativity



celebrations and Lantern Festivals. A 15-foot-tall punk rocker puppet shares space with large welded batik bird lanterns, a brightly colored *alebrije cartonería* (a fantastical creature made of papier-mâché), pieces of parade floats, and myriad giant puppet heads that hang from the rafters and lean out from walls.

The Community Arts facility serves a variety of functions. Parade the Circle guest artists from the United States and around the world work there to fabricate elements of their parade creations. New and returning parade group leaders attend training and planning workshops at the complex each spring. Throughout the year this adaptable space allows the museum to offer painting and drawing classes, as well as a variety of community workshops in preparation for events such as last autumn's opening of the new atrium, when two dozen community groups representing the diversity of Cleveland's ethnic and cultural organizations met for six weeks to create batik banners that hung from the atrium's allée.

Each season brings a new look to the studio. If you visit today you will see thousands of plastic bottle caps, sorted by color and size, being applied to mesh panels by the team of artists creating the opening ensemble for Parade 2013. On June 8 dancers will bring these modern-day Egungun costumes to life as they make their way around Wade Oval. ■■■



“Wow!” That’s the usual reaction of first-time visitors to the main studio space at the museum’s Community Arts facility. Located on Columbus Road between Irishtown Bend and Collision Bend in the industrial area of Cleveland’s Flats neighborhood, the Community Arts complex occupies an area on the east bank of the Cuyahoga River that feels like the west. The three buildings that make up the complex have important ties to the region’s history. The main studio, a 5,000-square-foot brick building, once housed Cleveland’s first pipeline foundry. The costume shop originally was a small brick section of St. Mary’s on-the-Flats, Cleveland’s first Catholic church, more properly known as, according to *The Encyclopedia of Cleveland History*, Our Lady of the Lakes. Attended by Germans, Irish, Bohemians, and Poles, by the time the wooden sanctuary was razed in 1888 this tiny parish had spawned three of Cleveland’s most notable contemporary parishes: St. Malachi, St. Wenceslas, and St. Stanislaus. The most modern section of the arts complex was built as Gillespie’s shipping and receiving facility. Today it houses the Community Arts Flats office and 2,500 square feet of storage for giant puppets, costumes, and masks.

March of Drawings

Sketches by Robin Heinrich for the parade’s opening ensemble, inspired by Yoruba Egungun ceremonies from West Africa

Most visitors to the complex arrive at the main studio where they are greeted by an awe-inspiring collection of artifacts from previous Parade the Circle

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Wari: Lords of the Ancient Andes, organized by the CMA and including 12 Peruvian works from Cleveland's collection, is at the Ft. Lauderdale Museum of Art through May 19, then travels to the Kimbell Art Museum, Fort Worth, June 16 to September 8.

The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400–1460, at the Palazzo Strozzi, Florence, Italy, through August 18, then at the Musée du Louvre, Paris, September 23 to January 6, includes Mino da Fiesole's monumental relief sculpture *Julius Caesar*.

The museum owns George Bellows's greatest painting, *Stag at Sharkey's*, and has loaned it to the exhibition *George Bellows (1882–1925)* at the Royal Academy of Arts, London, through June 9.

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939, New Orleans Museum of Art, through August 19; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Falize, the Sèvres factory, and the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

Impressionism, Fashion, and Modernity, at the Metropolitan Museum of Art through May 27, then at the Art Institute of Chicago from June 29 to September 22, includes Jacques-Joseph Tissot's *Seaside (July: Specimen of a Portrait)* and Gustave Caillebotte's *Portrait of a Man*.



Itinerant Fighter *Stag at Sharkey's* is touring in a George Bellows retrospective, so you'll have to go to London to see it now.

PERSONAL FAVORITE

Industrial Strength Longtime Cleveland-area photographer Jennie Jones feels a strong affinity with this 1939 painting by Rafael Gleitsmann on view in Gallery One.

Jennie Jones, photographer Maybe *The White Dam* by Rafael Gleitsmann appeals to me as the forms remind me of the Flats—the grain elevator, the bridges, the steel mills all crowded into a small space. Visual artists often “predict” the direction of society. Our talent, our skill is “seeing.” We visually record our response to the world around us on film or canvas—the shapes, the sounds, the struggles of the world in which we live. I am, of course, looking at this painting in 2013. It was painted in 1939. I was born in 1932 and went with my parents at the age of seven to the New York World's Fair. Its opening slogan was “It's the dawn of a new day!” This era was the

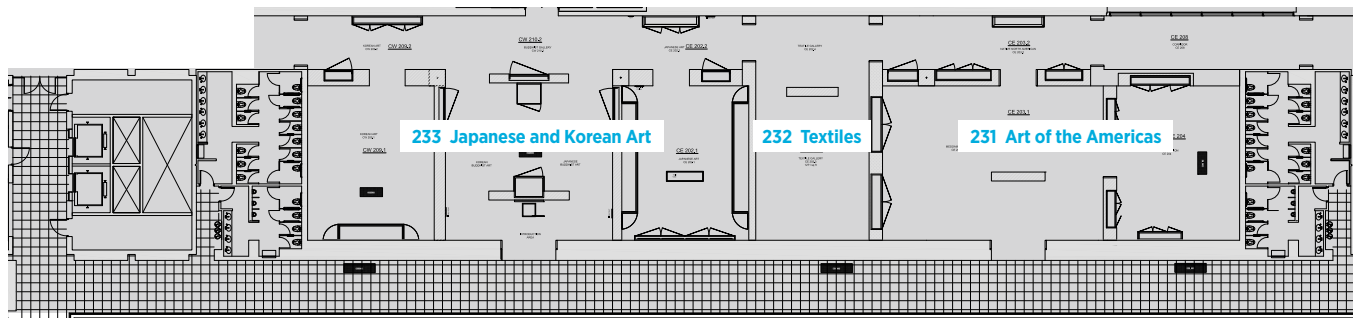
beginning of the accelerated growth of the industrial/urban landscape necessitated by the challenge of two world wars. There was awe and respect for the men and the machines that won WWII. But the land paid a price.

In Gleitsmann's painting we find that same homage, but it is uneasy. We can see the love affair with industry—but it's not a jolly thing. Shapes, composition, and arbitrary perspective are concentrated in the center of the canvas surrounded by a strange, disrupted landscape. The land has clearly been disturbed with mounds of coal, ore, and materials ready for use. The sky is uneasy and foreboding. This was the era of the great dust storms in the prairie lands as the soils were stripped for human use. The puzzling juxtaposition of the two human figures speaks to the unresolved relationship between man and this new manmade environment. This is one of those pictures that asks you questions but doesn't give you any answers, which is another reason I like it.

This is not my “favorite” in the museum collection, but in my own work I am drawn to the Midwest landscape. The remaining industrial forms and shapes found in the Flats are the physical evidence of this inland world of brawn and power. The work also appeals to me because he's an Ohio artist, and I really believe in the depth of talent we have here in the region.

Gleitsmann never really got fully caught up in the art trends of his era, but like many midwestern artists he translated those styles into his own visual idioms. His work falls into the same genre as Charles Sheeler, whose photography has had a great impact on my own work. Sheeler's work is formal and static in its portraiture of the industrial/urban landscape. Gleitsmann's work is more emotional and brooding. *The White Dam* seems to foretell the future of environmental and human concerns. It is brilliant to place this piece in Gallery One.





TEXTILES

Brocaded Velvet Cover with Sunbursts early 1600s.

Turkey, Istanbul or Bursa, Ottoman period. Brocaded velvet; silk, gilt and silver metal thread, cotton; 181 x 127 cm. John L. Severance Fund 2008.146



ART OF THE AMERICAS

Front Face of a Stela (Free-standing Stone with Relief) 692.

Mesoamerica, Guatemala, Maya people, Classic Period (AD 200–1000). Limestone; 274.4 x 182 cm. Purchase from the J. H. Wade Fund 1967.29

Oculate Being Mask 300 BC–AD 1. Ceramic, resin-based paint; 23.6 x 22 cm. Purchase from the J. H. Wade Fund 2003.39



North Galleries Preview

At the end of June, galleries featuring art of the Americas, textiles, and Japanese and Korean art open to the public

JAPAN/KOREA
Horse Race at the Kamo Shrine
1600–1650. Tosa School (Japanese). One of a pair of six-fold screens; ink and color on gilded paper; 161 x 362 cm. Purchase from the J. H. Wade Fund 1976.95.1

Amitabha (Amita)
800s. Korea, Unified Silla period (668–935). Gilt bronze; H. 25.4 cm. Leonard C. Hanna Jr. Fund 1988.34



On June 22, the latest (and next-to-last) suite of new galleries opens to the public. On the second floor, stretching from the future galleries of Chinese art (opening in December) on the west end to the galleries of contemporary art on the east, the north galleries provide state-of-the-art exhibition space for some of the museum's most highly esteemed collections. Japanese and Korean art, whose home for decades was in a converted auditorium space in the lowest level of the original 1916 building, occupy the westernmost rooms—an installation that represents the first time in the history of this museum famed for its Asian holdings that these works of art will be displayed in galleries designed and built to show them to best advantage. In the center is the new Arlene S. and Arthur S. Holden Gallery, where special exhibitions of textiles will be held annually, starting with *Luxuriance: Silks from Islamic Lands, 13th–19th Century*. And at the eastern end is Cleveland's strong collection of the art of the Americas. Two recent exhibitions, last year's Wari show and the Thaw Collection exhibition of Native American art from 2009, offered a taste of what will be on view here. Watch the July/August issue of *Cleveland Art* (scheduled to mail to members on June 21) for articles from each of the curators—Seunghye Sun, Louise Mackie, and Susan Bergh—about these brand-new spaces and the works of art that now live there. ■■■





SOUND (AND IMAGE) CITY

New and old films from around the world. Unless noted, all show in the lecture hall. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.

BACK BY POPULAR DEMAND!

All Together Wednesday, May 1, 7:00. Directed by Stéphane Robelin. With Jane Fonda, Geraldine Chaplin, and Pierre Richard. Five retired friends decide to move in together and hire a handsome college student to be their live-in caretaker. But petty jealousies and long-buried secrets jeopardize their experiment in communal living. "A joyous ensemble of septuagenarians in a sweet, thoughtful and spirited examination of how to grow old with dignity and pride" –Rex Reed. (France, 2011, subtitles, 96 min.)



Cheerful Weather for the Wedding
Melancholic farce

Cheerful Weather for the Wedding Friday, May 3, 7:00. Sunday, May 5, 1:30. Directed by Donald Rice. With Felicity Jones, Luke Treadaway, and Elizabeth McGovern. Set at a British country manor house circa 1930, this lush period piece focuses on a young bride on her wedding day as she frets and drinks in her room. Meanwhile her mother, husband-to-be, and ex-lover pace downstairs with the assembled guests. "You'd be forgiven for thinking that you've just stumbled into a lost episode of *Downton Abbey* . . . A complex, melancholic farce" –*Time Out New York*. Cleveland theatrical premiere. (UK, 2012, 93 min.)

John Dies at the End Wednesday, May 8, 7:00. Directed by Don Coscarelli. With Paul Giamatti. In the new sci-fi horror comedy from the director of *Phantasm* and *Bubba Ho-tep*, two college dropouts try to save humanity from mutants created by a mysterious, mind-expanding, dimension-shattering drug. "Don Coscarelli is one of the genuine underappreciated geniuses of American cinema . . . A thoroughly deranged, time-stretching, alternate-universe, hallucinatory horror-comedy" –*Salon*. Adults only! East Side Cleveland premiere. (USA, 2012, 99 min.)

Sound City Friday, May 10, 7:00. Directed by David Grohl. With Trent Reznor and Tom Petty. Foo Fighters founder and Nirvana drummer Dave Grohl pays tribute to San Fernando Valley's innovative but now defunct Sound City Studios, where unique analog technology produced memorable recordings by Fleetwood Mac, Neil Young, and others. (USA, 2013, 108 min.)

In Another Country Wednesday, May 15, 7:00. Directed by Hong Sang-soo. This clever, funny three-part film, set at a South Korean coastal resort town, stars Isabelle Huppert as three different French visitors, all named Anne, who interact with the same locals in each vignette. East Side Cleveland premiere. (South Korea, 2012, subtitles, 89 min.)

Happy People: A Year in the Taiga Friday, May 17, 7:00. Directed by Dmitry Vasyukov and Werner Herzog. Co-director Herzog edited and narrates this documentary about fur trappers living in the remote Siberian Taiga, a vast, expansive, dangerous wilderness. Cleveland theatrical premiere. (Germany, 2010, subtitles, 90 min.)



Future Weather Meet the filmmaker

The Law in These Parts Wednesday, May 22, 7:00. Directed by Ra'anan Alexandrowicz. In this tough inquiry into legality and justice, prominent Israeli lawyers and judges are interviewed about laws created for residents of the West Bank and Gaza Strip after 1967's Six Day War—laws that are still in effect. Best Documentary, Jerusalem Film Festival. Cleveland premiere. (Israel/Palestine, 2011, subtitles, 100 min.)

FILMMAKER IN PERSON!

Future Weather Friday, May 24, 6:45. Directed by Jenny Deller. With Perla Haney-Jardine, Amy Madigan, and Lili Taylor. In this modest but affecting family drama, a 13-year-old Illinois girl obsessed with global warming goes to live with her prickly grandmother when her single mother abandons her. Filmmaker Jenny Deller will answer audience questions after the screening. "Quietly spectacular . . . Integrates a green message into a striking and emotional drama about intergenerational female conflict" –*Variety*. Cleveland premiere. (USA, 2012, 100 min.)

Sins of Pompeii (The Last Days of Pompeii) Wednesday, May 29, 6:30. Directed by Marcel L'Herbier and Paolo Moffa. With Micheline Presle. This forgotten rarity is an opulent version of Bulwer-Lytton's novel that was shot in Italy and France over a two-year period. Dubbed in English. (France/Italy, 1950, approx. 95 min.) Preceded at 6:30 by the 25-minute documentary *Pompeii: Once There Was a City* (USA, 1970).

Happy People Taiga tale

Dave Filipi presents Rare Baseball Films: The Newsreels, Part 2 Friday, May 31, 6:30. With Clevelanders excited about the Indians, it's time for another edition of "Rare Baseball Films" presented by Dave Filipi, director of Film/Video at the Wexner Center for the Arts in Columbus. This year's 10th anniversary show, like last year's, draws on the Hearst Metrotone News Collection at the UCLA Film & Television Archive. Before television, theatrical newsreels were the only way most fans could see players from around the country in action. This new compilation features greats like Joe DiMaggio, Willie Mays, and Roger Maris; footage from the Negro and Japanese leagues; elephants playing baseball; and more! (USA, 1907–62, approx. 120 min.) Special admission \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.

Thanks to Todd Wiener and Steven Hill, UCLA Film & Television Archive



Baseball Films
More sharp hits

The Source Family Wednesday, June 5, 7:00. Directed by Maria Demopoulos and Jodi Wille. Archival photographs and film footage provide a revealing look inside the Source Family, a quintessential 1970s Southern California cult and experiment in communal living founded and led by Jim Baker/Father Yod. Adults only! Cleveland premiere. (USA, 2012, 91 min.)

Trashed Friday, June 7, 7:00. Directed by Candida Brady. Actor Jeremy Irons tours some of the world's most beautiful locations that have been despoiled by garbage in this trash-talking travelogue that addresses the global challenges of waste disposal. "Crucial viewing for realists and alarmists both" –*NY Daily News*. "Quietly livid" –*Village Voice*. Cleveland premiere. (USA, 2012, 98 min.)



Voyage to Italy and the West Side

**SPECIAL OFFSITE EVENT!
NEW DIGITAL RESTORATION!**

Voyage to Italy Tuesday, June 11, 7:00 at the Capitol Theatre, 1390 W. 65th St. Directed by Roberto Rossellini. With Ingrid Bergman and George Sanders. In this revered and moving drama, a British man and wife traveling in Italy suffer marital problems that come to a head at Pompeii. In English. Cleveland revival premiere. (Italy/France, 1954, 97 min.) Advance tickets at clevelandcinemas.com; no vouchers.

Thanks to Jon Forman and Dave Huffman, Cleveland Cinemas

Greenwich Village: Music That Defined a Generation Wednesday, June 12, 7:00. Friday, June 14, 7:00. Directed by Laura Archibald. With Pete Seeger, Peter Yarrow, Judy Collins, et al. This exploration of the 1960s NYC folk revival includes interviews with now-famous singers and snippets of classic performances. "A most enjoyable flashback" –*Variety*. Cleveland premiere. (USA, 2012, 121 min.)

In Bed with Ulysses Sunday, June 16, 1:30. Directed by Alan Adelson and Kate Taverna. With Kathleen Chalfant. Celebrate Bloomsday with this new documentary about the landmark James Joyce novel that took a toll on its author and generated a firestorm of controversy when first published. "Strips away the academic clutter surrounding [the] kaleidoscopic novel to reveal the vital human pulse between its lines . . . Lets fresh air into *Ulysses* like a gust from the Irish Sea" –*NY Times*. Cleveland premiere. (USA, 2012, 80 min.)



Our School Wednesday, June 19, 7:00. Directed by Mona Nicoara and Miruna Coka-Cozma. This revealing documentary chronicles the prejudice and discrimination faced by three Roma ("Gypsy") children at a Transylvanian public school. "[An] exposé of ingrained racism in the Romanian educational system" –*Variety*. Cleveland premiere. (Romania/USA, 2011, subtitles, 95 min.)

Night Across the Street Friday, June 21, 7:00. Directed by Raúl Ruiz. The final film by the great Raúl Ruiz (*Time Regained*, *Mysteries of Lisbon*) is a phantasmagorical blend of real life and imagination in which an elderly office worker looks back over his life via personal recollections, fantasies like filmgoing with Beethoven, and fondly recalled fiction (e.g., Long John Silver). "A playful supernatural fever dream" –*NY Times*. Cleveland premiere. (Chile/France, 2012, subtitles, 110 min.)



Porfirio Unfriendly skies

Porfirio Wednesday, June 26, 7:00. Directed by Alejandro Landes. A Colombian man partially paralyzed by a police bullet and imprisoned in a wheelchair plots his revenge and his escape—an airplane hijacking. Based on a headline-grabbing real case, this blend of fact and fiction stars the real participants. Adults only! Cleveland premiere. (Colombia, 2011, subtitles, 101 min.)

War Witch Friday, June 28, 7:00. Directed by Kim Nguyen. One of the five nominees for this year's Oscar for Best Foreign Language Film, this potent drama tells of a 12-year-old African girl with supernatural powers who is drafted into a rebel army against her will. Cleveland theatrical premiere. (Canada, 2012, subtitles, 90 min.)

In Bed with Ulysses Literary affair

CALIFORNIA MASTERWORKS

The Cleveland Orchestra's performances in the museum in May 2011 were a milestone event and, according to the *Plain Dealer*, among the year's "high notes" in classical music. This groundbreaking collaboration continues, again following a masterworks theme, this time turning attention to the west coast of the United States. Classical music was inexorably bumped off its European axis with the emergence of California composers including Lou Harrison, Terry Riley, and Henry Cowell, among many others. After all, California, which faces away from the influential European cities, welcomed to its shores the cultures of Southeast Asia and Latin America. Non-European percussion traditions, tuning systems, and compositional architectures found their way into music composed for orchestra and the concert stage, creating a classical canon of a different sort—refreshing and exciting. These concerts, featuring works by Harrison, Cowell, Riley, Dane Rudhyar, John Adams, and James Tenney, are complemented with talks and films. Each concert \$29–\$44. Students: pay what you can at the door. For additional information about specific programs and films, visit ClevelandArt.org/CaliforniaMasterworks.

Concert 1 Wednesday, May 1, 7:30; preconcert talk by Henry Adams, "The Quest for Nirvana and the Birth of Modern Art," 6:00.

Concert 2 Friday, May 3, 7:30; preconcert talk by Henry Adams, "The Funkiness of California Art in the 20th Century," 6:00.

RELATED FILM SERIES

Tom Welsh, the museum's director of City Stages, introduces and discusses all three films. Each program \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

Music with Balls and Crossroads
Friday, April 26, 7:00

Lou Harrison: A World of Music
Sunday, April 28, 1:30



FREE CONCERT

Chamber Music in the Galleries

Wednesday, May 1, 6:00. The 2012-13 "First Wednesdays" gallery concert series concludes with a performance by young artists from the Cleveland Institute of Music. Program to be announced week of performance. Check the museum's Facebook page, Twitter, and web site for details.

COMING IN JULY

The Cleveland International Piano Competition (CIPC)

will hold the solo rounds of the 2013 competition at the Cleveland Museum of Art. Subscriptions, tickets to individual rounds, and festival events go on sale June 1. Visit clevelandpiano.org or call 216-707-5397 for more information.



PARADE THE CIRCLE

Parade the Circle Saturday, June 8, parade at noon. This year's parade theme for the museum's unique community arts event is *Sol de Luna Nueva/Sunshine of the New Moon*. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 24th annual parade. The museum presents Parade the Circle. University Circle Inc. presents Circle Village (activities, entertainment, and food) on Wade Oval from 11:00–4:00. For information on Circle Village, call UCI at 216-707-5033.

Parade the Circle is generously sponsored by Glidden® brand paint and Medical Mutual of Ohio.

Join the parade for \$6/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. To be listed in the printed program, register by Sunday, May 19. For parade wristbands and privileges, register by Tuesday, June 4. Register for all workshops or for the parade during any listed workshop. For further questions, call Community Arts at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Basic Parade Workshops Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 beginning May 3 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals, \$50; families \$150 up to 4 people, \$25 each additional person) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates available.

Special Parade Workshops in Stilt-dancing A free drop-in *Stilt Weekend* is open to all: Saturday, May 11 and Sunday May 12, 1:30–4:30. Stilt artists give everyone an opportunity to try walking on stilts. Workshop passholders are given priority and children must be at least 10 years old. Passholders without stilts may order them only during Stilt Weekend; \$60–\$75. Participants may keep stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at special *Stilt-dancing for Paraders* workshops on Saturdays, May 18–June 1, 1:30–4:30 (novice) and Sundays, May 19–June 2, 1:30–4:30 (advanced); free with workshop pass.

Musicians Wanted Calling for musicians to join the parade. Parade with your own longstanding or newly formed group; professionals and weekend amateurs welcome. For more information see ClevelandArt.org/parade or contact Community Arts.

Volunteers Lots of volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the volunteer office at 216-707-2593 for more information.



SOLSTICE

Saturday, June 22 What started as a one-time celebration in 2009 has evolved into one of Cleveland's most highly anticipated annual events. The museum's summertime cosmopolitan music festival features the best in global music and galleries open late into the night. Tickets on sale starting May 6.



MIX AT CMA

Art, music, cocktails. Something different every month Join us on the first Friday evening of each month for an ever-changing mix of art, music, and mingling. Sip a cocktail, check out the galleries with friends, take part in a collaborative art project, and enjoy the view. Visit ClevelandArt.org/MIX for further details on the upcoming event, or simply show up and enjoy. Advance tickets strongly recommended.



IN THE GALLERIES

Guided Tours Join our CMA-trained volunteer docents as they lead visitors through the permanent collections and free exhibitions. Tours and topics vary by presenter. Tours depart daily at 1:30 from the information desk in the Ames Family Atrium. Free.

Special Exhibition Tours: *Pompeii* Docent-led tours of the special exhibition *The Last Days of Pompeii* depart from the information desk in the Ames Family Atrium on Tuesdays, Wednesdays, Thursdays, and Saturdays at 2:30 in May. Additional tours on Fridays and Sundays in June. Special exhibition ticket required.

Special Exhibition Tours: *British Drawings and Caporali Missal* Fridays, May 3 and 17; Sundays, May 5, 12, and 19, 2:30. Docents lead a limited number of tours focusing on the special exhibitions *British Drawings* and *Caporali Missal*. Tours depart from the information desk in the Ames Family Atrium. Free.

Picturing Pompeii Wednesday, May 15, 7:00. Nineteenth-century artists, inspired by archaeological excavations of Pompeii, often included depictions of ancient artifacts in their works. Join Mallory Potash, graduate student at Case Western Reserve University, as she explores how Pompeian antiquities and ruins were represented by artists like Joseph Franque, Lawrence Alma-Tadema, and Edouard Alexandre Sain. Exhibition ticket required. Meet in the exhibition.

Illuminating the Lightning Path: Art of Buddhist Tantra Wednesday, May 29, 7:00. Using masterworks on view from India, Tibet, China, and Cambodia, exhibition curator Sonya Rhie Quintanilla explains the concept of Tantra and the role of art in tantric practice. She discusses the development of Tantra in the history of Buddhism, its broad geographical spread across Asia, and how the concept has filtered into the Western imagination. Meet in the focus gallery.

Art Bites Take your lunch break at the Cleveland Museum of Art! Revitalize and refresh with art from the collection in 30 minutes or less. It's art with a twist—unique topics inspired by your favorite hobbies, books, television shows, and more. Meet in the atrium.

Thursday, May 16, 12:30. *First Lesson of Swordplay*. Stick 'em with the pointy end. From Ice to Needle, explore real-world equivalents of the arms and armor in George R. R. Martin's epic novel *A Game of Thrones*.

Thursday, June 13, 12:30. *TV show: The West Wing* shows the power plays and political chess game behind the making of a nation. How does art underscore the making of power?

Art in the Afternoon Second Tuesday of each month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

LECTURES

Select lectures are ticketed. Register online or by calling the ticket center.

Janet Cardiff Sunday, May 5, 2:00. The museum and MOCA Cleveland proudly present Janet Cardiff in an artist interview in Gartner Auditorium. Working solo and in collaboration with husband George Bures Miller, Cardiff creates audio works and multimedia installations that challenge perception by generating unexpected sensorial experiences. Her sensitive, experimental approach to art-making has garnered international acclaim. *The Paradise Institute*, a 17-seat movie theater by Cardiff and Miller on view at MOCA through June 9, won the Venice Biennale Special Prize when it was unveiled in 2001. *Forty-Part Motet* (2001) is on view here in the Reid Gallery May 4–June 9. Don't miss this rare opportunity to join the artist in person. \$15/\$10 CMA & MOCA members.

The "Wild-Herb Taste" of Umbrian Painting in the Later 15th Century Wednesday, May 8, 7:00. In *The Central Italian Painters of the Renaissance* (1897), Bernard Berenson asked: "What did the Central Italians contribute to the magic of Renaissance art?" Then he added, "Even Umbrian painting is [now] being studied for its own wild-herb taste." Dr. Tom Henry offers a talk that complements the *Caporali* exhibition. Presented in partnership with Cleveland State University. Free.

STROLLER TOURS

Babies welcome! In fact, you need a baby in tow if you want to join this group. Join us on the third Wednesday of each month for a casual and lively discussion led by a museum educator in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours depart from the information desk in the atrium.

Tempera, Oil, or Acrylic? Wednesday, May 15, 10:30–11:30

Family Favorites Wednesday, June 19, 10:30–11:30

Art Cart On select afternoons the museum offers a hands-on experience in the galleries. Guided by the Art to Go team, patrons may handle genuine works of art in an informal, intergenerational, and self-directed format. Art Cart experiences may be organized for groups, for a fee. Contact Karen Levin-sky at 216-707-2467.

Cool Knights Sunday, May 12, 1:00–3:00. Touch genuine pieces of European armor from the Middle Ages and Renaissance.

Pompeii Sunday, June 9, 1:00–3:00. Examine unique bronze replicas of excavated ancient household artifacts for a hands-on experience that sets the scene for exploring the special exhibition.

Community Photo Project In conjunction with *Carrie Mae Weems: Three Decades of Photography and Video* (on view June 30–September 29), the museum invites you to participate in a community photo project that will become a living display at the museum. Take a photograph that you feel completes this sentence: “My community is . . .” Submit your photo, your completed sentence (“My community is . . .”), first and last name, age, and medium (cell phone camera, Instagram, digital camera, etc.) via e-mail to mycommunityis@clevelandart.org. Rolling submissions for electronic display will be accepted through Sunday, September 29. All photographs must be submitted electronically. No nudity, profanity, offensive or insulting material, watermarks, or photos created for solicitation purposes will be accepted.

Ninja Days Fridays 3:00–7:00, Sundays 12:00–4:00, through May 19. Exhibition ticket required. Theater Ninjas will be integrated into the exhibition itself through a combination of character-led tours, invisible theater, installations, and more during special Ninja Days. Visit *The Last Days of Pompeii* on Fridays and Sundays for a unique experience featuring characters from *The Excavation*. No two Ninja Days will be alike—come often!

Theater Ninjas at the Cleveland Museum of Art: Final Performance

Wednesday, June 12, 7:00, Ames Family Atrium. Free. Haven’t seen *The Excavation* yet? Don’t miss your last chance to experience this one-of-a-kind theatrical production! Using the Ames Family Atrium as a staging ground for this sprawling choose-your-own-adventure-style performance, the Theater Ninjas explore the comic and tragic legacy of Pompeii through a blend of site-specific performance and interactive storytelling in *The Excavation*, a celebration of the life, death, and resurrection of this famous city. This unique collaboration between the Cleveland Museum of Art and the Cleveland-based Theater Ninjas, in conjunction with the *Pompeii* exhibition, brings together performance and the visual arts in a production filled with humor, pathos, and catastrophic volcanic eruptions.

The Art of Meditation June 30, 2:00, Focus Gallery. Join Buddhist nun Ani Palmo Rybicki for a discussion about Buddhist meditation as it relates to the tantric tradition of Tibet. Ani Palmo also gives basic meditation instruction as part of this program. Gain a fresh perspective and deepen your appreciation of *Tantra in Buddhist Art*. Ani Palmo, a native Clevelander, is a nun in the Tibetan Buddhist tradition and the director of Songtsen Gampo Buddhist Center of Cleveland. She has been a practicing Buddhist since 1988 and an ordained nun since 1994.

Gallery Host Volunteer Program

Training Wednesdays, May 15–29. Be a gracious volunteer as a gallery host in the new interactive space, Gallery One. Hosts welcome visitors, help them navigate the space and its interactives, and converse with patrons about Gallery One artworks. Applicants should be enthusiastic, welcoming, and interested in the museum, its community, and technology. An interview at the museum is required. To schedule an interview or for more information, contact Patty Edmonson by May 8: pedmonson@clevelandart.org.

NEW! Every Thursday from 10:30–11:00 (no session July 4), join us in Studio Play for Art Stories, a weekly storytime program that combines children’s books, artworks from the CMA collection, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up to participate together, Art Stories is led by museum educators. Free; preregistration required for each session. Space is limited. Register in person or by calling the ticket center, 216-421-7350.

Seasons: Summer Thursday, June 6, 10:30–11:00

In the Garden Thursday, June 13, 10:30–11:00

Food Thursday, June 20, 10:30–11:00

Lords, Ladies, and Castles Thursday, June 27, 10:30–11:00

Celebrations Thursday, July 11, 10:30–11:00

Dance, Dance, Dance Thursday, July 18, 10:30–11:00

Faraway Places Thursday, July 25, 10:30–11:00

MY VERY FIRST ART CLASS

My Very First Art Class takes a break while we prepare for Parade the Circle, but we’ll be back in July!

4 Fridays, July 5–26, 10:00–10:45 (ages 1½–2½)

4 Fridays, July 5–26, 11:15–12:00 (ages 2½–5)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. July topics: *Color, Mobiles, Sorting and Matching*, and *Summer*. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs. Additional child \$24.

SAVE THE DATES FOR FALL!

4 Fridays, September 6–27, 10:00–10:45 (ages 1½–2½)

4 Fridays, September 6–27, 11:15–12:00 (ages 2½–5)

ART CLASSES FOR CHILDREN AND TEENS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2487. Supply lists available at the ticket center.

Cancellation

Policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Two sessions for more summer fun!

8 weekdays, Tuesdays and Thursdays, July 2–30 (no class July 4), 10:00–11:30 (mornings) or 1:00–2:30 (afternoons)

4 Saturdays, July 6–27, 10:00–11:30 (mornings) or 1:00–2:30 (afternoons)

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week, and then experiments with different techniques based on masterpieces they've discovered. Students learn by looking, discussing, and creating.

Most classes are available mornings and afternoons, except for Parent and Child and Teen Drawing. Most classes are available on both Saturdays and weekdays except for Claymation, Teen Drawing, and Printmaking.

Art for Parent and Child (age 3 only)

Weekday and Saturday mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.



Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as younger students learn about color in CMA artworks and make their own colorful renditions.

Summer Breeze (ages 5–6) Paint, draw, and construct with the energy of summer in kinetic forms—from kites and waving flags to things on the wing.

Inside Out (ages 6–8) Explore what is on the inside as well as the outside—from interiors to landscapes, from what's inside a mechanical device and how our skeletons are constructed to what we wear outside to protect ourselves.

Made in America (ages 8–10) Explore the art of Native Americans, settlers and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

Nature Study (ages 10–12) Young artists study and recreate both the beautiful and the unusual in nature using paint, colored pencil, and other media.

Printmaking for Teens (ages 12–17)

Weekday afternoons ONLY. Create one-of-a-kind monotypes, multiple linoleum-cut prints, and even silk-screened images. Study various types of prints in our collection, and learn how to print with and without a press.

Teen Drawing Workshop (ages 13–17)

Saturday afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries and exercises in the classroom.

Animation and Claymation: Bringing Art to Life! (ages 11 and up)

Weekday mornings ONLY. Experiment with scratch film animation, etching, and coloring directly onto film with X-acto knives and markers during the first few days. We'll post the finished products on YouTube. Spend the remaining days designing sets, and learn how to create characters from armatures and polymer clay. Then use our editing equipment to produce stop-action animation shorts. Instructor: Dave Shaw. Limit 10.

FEES AND REGISTRATION

8 weekdays, Tuesdays and Thursdays:

Most classes \$112, CMA family members \$96. Art for Parent and Child \$128/\$112. Claymation \$160/\$120.

4 Saturdays: Most classes \$56, CMA family members \$48. Art for Parent and Child \$64/\$56.

Museum members have priority registration beginning May 1. Nonmembers may register beginning May 16. Register in person or call the ticket center at 216-421-7350. \$10 late fee per order beginning one week before class starts.

Save the dates for fall!

6 Saturdays, October 19–November 23, 10:00–11:30 or 1:00–2:30

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Visits to special exhibitions inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together. Each adult/child pair \$36, CMA members \$30; each additional person \$5.

Silk Painting Sunday, June 30, 1:00–3:30. Celebrate the opening of the north wing galleries with a silk painting workshop. The beauty and exuberance of Japanese art serves as our inspiration. Participants combine line and color in their own original designs. Registration for members begins May 1. Nonmembers may register beginning May 15.

COMING THIS AUGUST

Art Together Friday Workshops Fridays, August 2–23, 10:00–11:30. Take advantage of those days before school starts with these workshops just right for the whole family—all ages welcome. Each adult/child pair \$24, CMA members \$20; each additional person \$5. Sign up for individual workshops or all four. Registration begins in July.

August 2 *Color, Color, Color*

August 9 *Sculpture*

August 16 *The Great Outdoors*

August 23 *Animals in Art*

SUMMER ADULT STUDIOS



SECOND SUNDAYS

Bring your family to the Cleveland Museum of Art on the second Sunday of every month from 11:00–4:00 for a variety of family-friendly activities including art-making, storytelling, scavenger hunts, and movement-based gallery talks—no two Sundays are the same! Second Sundays feature a unique theme each month in conjunction with the museum's collection, exhibitions, and events.

May Menagerie Sunday, May 12, 11:00–4:00. It's a zoo in here! Explore animals in the museum's collection and in the *Caporali Missal* special exhibition through hands-on art activities, Art Stories, our *Cool Knights* Art Cart, and other fun family-friendly activities!

Summer Sojourns Sunday, June 9, 11:00–4:00. On the day after Parade the Circle, kick back and relax at this low-key family day. Go on a scavenger hunt at your own pace, experience our *Pompeii* Art Cart, or sit in on Art Stories. Let's celebrate summer together!

Learn from artists in informal studios with individual attention.

Register in person or call the box office at 216-421-7350. For more information, contact Dyane Hanslik at dhanslik@clevelandart.org. Supply lists available at the ticket center.

Intro to Chinese Painting 4-Week Intensive: 4 Gentlemen 4 Tuesdays, June 4–25, 12:30–4:30. Learn about the philosophy behind Chinese painting and how to paint the 4 gentlemen in this 4-part workshop. Instructor: Mitzi Lai. All sessions \$230, CMA members \$180. Individual sessions \$51, CMA members \$47 (must take session 1). Session 1: *Philosophy and Bamboo*. This class is a prerequisite and must be taken first. Session 2: *Plum Blossom*; Session 3: *Orchid*; Session 4: *Chrysanthemum*.

Introduction to Painting 8 Wednesdays, June 12–August 7 (no class July 3), 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Cliff Novak. \$195, CMA members \$150.

Drawing in the Galleries 8 Wednesdays, June 12–July 31, 10:00–12:30 or 6:00–8:30. Sculpture and paintings in the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$195, CMA members \$150; includes supplies.

Composition in Oil 7 Fridays, June 14–July 26, 10:00–12:30 or 6:00–8:30. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$170, CMA members \$130; includes model fee. Bring your own supplies or buy for \$80 (to be paid the first day of class).

Introduction to Drawing 8 Fridays, June 14–August 2, 6:00–8:30. Here's a great place to start. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Feel free to bring your own supplies. Instructor: Darius Steward. \$202, CMA members \$155; includes supplies.

Master Class: Life Drawing Saturday, June 15, 1:00–4:00. The Cleveland Artists Foundation and CMA collaborate on a life drawing class for experienced artists with Cleveland Arts Prize winner, master artist, and educator Shirley Aley Campbell. For further information and supply list please contact Lauren Hansgen at 216-227-9507. \$60, CAF & CMA members \$46; includes model fee and parking.

Oil Painting 8 Sundays, June 16–August 4, 1:00–3:30. Learn the painting techniques that Rembrandt and his contemporaries practiced centuries ago. Students will become familiar with the materials of oil painting, color mixing, and brush technique. All levels welcome. Instructor: Jeremy Tugeau. \$202, CMA members \$155.

All-Day Workshop: Painting on Silk Saturdays, June 22 and 29, 10:00–4:00 (lunch on your own). Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you're ready for a brief practice period followed by painting your own silk scarf. Instructor: fiber artist Susan Skove. \$80, CMA members \$65; plus \$25 materials fee to instructor for materials and silk fabric.

Gestural Drawing in the Atrium and Galleries 4 Sundays, July 1–22, 12:30–3:00. Experience the brilliant light of the new atrium while drawing a live model! Other afternoons will be spent in the galleries. Practice, expression, and technique encouraged. Quick poses in charcoal and conté are followed by longer drawings in various dry media. Instructor: Susan Gray Bé. \$95, CMA members \$85; includes model for one session. All supplies provided.



Further Study Library programs such as this one based on portraiture in the collection introduce visitors to a world-class scholarly resource.

ART CREW

Characters based on objects in the museum's collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Community Arts at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

TEXTILE ART ALLIANCE EVENTS

Annual Luncheon Wednesday, May 8 at Landerhaven, 6111 Landerhaven Drive, Mayfield Heights 44124. Featured speaker: Louise W. Mackie, Curator of Textiles and Islamic Art. Join us for our annual luncheon. Fee; reservations required. Contact Allison Tillinger Schmid at 216-707-2669.

Sherry and Sharing Sunday, June 2, 2:00–4:00, private home. Enjoy a glass of sherry and light refreshments at this informal gathering. Participants may bring current textile projects or acquisitions for “show and tell,” or just visit and celebrate TAA’s 78th year. Guests encouraged, free event. Come and share in the fun! Reservations: Nina Setrakian, 216-765-9886, ninasetrakian@roadrunner.com.

INGALLS LIBRARY

Art & Fiction Book Club: *Clara and Mr. Tiffany: A Novel* by Susan Vreeland

3 Wednesdays, May 1–15, 1:30–2:45. Clara Driscoll worked behind the scenes as head of the women’s division for Tiffany Studios and conceived many of the iconic designs attributed to Louis Comfort Tiffany. She was never publicly acknowledged for her artistic contributions until 2007 when the exhibition *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls* was organized by the New York Historical Society. Susan Vreeland weaves an intriguing tale based on Clara’s correspondence, which is housed at the Queens Historical Society and the Kent State University Libraries. The book discussion on May 8 includes a telephone conversation with the author.

As part of this Art & Fiction Book Club series, participants will meet at Lake View Cemetery on May 15 for a guided tour of Wade Chapel and the Garfield Monument. \$50, CMA members \$40.

The museum store stocks each Art & Fiction Book Club title. CMA members receive a 15% discount on all purchases.

UPCOMING ART & FICTION BOOK CLUB TITLES

July Stealing the Mystic Lamb by Noah Charney

Ongoing Book Sale The ongoing book sale goes on summer hiatus beginning June 1. Please visit the book sale in May for a new selection of books, located on the shelves opposite the library’s recent acquisitions area, with deeper discounts each week.

Library Program Tickets Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

FOR TEACHERS

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the Education Art Collection. Hands-on interactive presentations are 40–60 minutes long and scheduled Monday through Thursday, 9:30–2:30, plus Wednesday evenings and preschool presentations on Fridays. New reduced fees! Topics, fees, and information are at ClevelandArt.org or by calling Karen Levinsky at 216-707-2467.

Early Childhood Educator Workshop: Storytelling and Art Saturday, May 4, 10:00–1:00. Explore techniques for using works in the CMA collection to spark your early learners’ creativity and hone language arts. Most appropriate for educators of pre-K to 1st grade students, but teachers of all age levels are welcome. \$25, TRC Advantage members \$20; includes supplies and parking. Info: Liz Wilcox-Clay at lcclay@clevelandart.org or 216-707-2181.

Coils: Shapes, Forms, and Surfaces (in partnership with the Cleveland Institute of Art) Tuesday, July 30–Thursday, August 1, 9:30–3:30. Explore how the coil-building process has been used for centuries to create sophisticated vessels, with examples from many cultures and time periods. In the studio, discover basic coil-rolling, extrusion, decoration, and once-firing. Then, explore applications for the classroom to use with your own students. Open to educators of all skill levels as well as potters and sculptors. Participants may be eligible to receive college credit from Ashland University for an additional fee. Cost TBD; includes supplies and parking. Info: Dale Hilton at 216-707-2491 or dhilton@clevelandart.org.

Teacher Resource Center Visit the TRC for lesson plans, books, and other resources to support your curriculum. Thematic teaching kits are available for checkout exclusively for TRC Advantage members. Join TRC Advantage to receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available. Info: Dale Hilton at dhilton@clevelandart.org or 216-707-2491.

TRANSFORMATION

THANKS

Beginning with this issue, the museum will recognize the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During May and June we proudly acknowledge the annual support of the following donors:

Randall J. and Virginia N. Barbato
 Hanna H. and James T. Bartlett
 Fred and Laura Ruth Bidwell
 Marilyn and Larry Blaustein
 Mr. and Mrs. Charles P. Bolton
 Leigh Carter
 Dr. and Mrs. John Collis
 Sarah S. and Alexander M. Cutler



BRAD FEINKNOPE

GIFTS FOR MOTHER'S DAY
AND FATHER'S DAY

Vase of Flowers Scarf Known for his dark, velvety charcoal drawings and lithographs, Odilon Redon (French, 1840–1916) began to work predominantly in oil and pastel after 1900, thus enlisting color in his explorations of the realm of dreams and the imagination. This striking scarf with bold colors was inspired by his painting *Vase of Flowers*. Redon used his knowledge of botany as a starting point, but gave the flowers a sensuous form and heightened luminosity to fulfill his ambition of conveying nature “as seen in a dream.” 100% silk; 54 x 13 in. Hand-rolled hem. \$65 regular price.

Stainless Steel Wallet With an ultrathin contemporary profile, these wallets are made of a specialized industrial stainless steel fabric that prevents credit card fraud by blocking nondeliberate communication by RFID-enabled smart cards and passports. Discount on all styles. Stewart/Stand. \$39–\$75 regular price.

25% off either or both for members May 1–June 30.

AN ONLINE GUIDE TO UNDERSTANDING GIFT PLANNING

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Walking through the halls of the museum each day we are reminded of just how powerful a planned gift can be. Through the vision, leadership, and thoughtful gift planning of our founders John Huntington, Hinman Hurlbut, Horace Kelly, and Jephtha Wade II, the Cleveland Museum of Art was established in 1916.

Nearly one hundred years later through the generosity and vision of individuals like our founders, the museum remains free “for the benefit of all the people forever.” Making a gift to the Cleveland Museum of Art through planned giving can be done regardless of your net worth, using a variety of fiscal planning tools. Through this strategic planning you may find a planned giving vehicle that lets you address your own financial concerns and challenges while also creating a legacy that will extend the benefits of your generosity far into the future and on a much broader scale.

By visiting the Cleveland Museum of Art's planned giving pages on the web site you can begin to explore the vehicle that works best for you. Familiarize yourself with different options and their benefits by comparing planned gift options side by side. Learn more about addressing specific concerns related to making a planned gift or use our interactive Life-Stage Gift Planner™ to view various planned giving strategies. To explore your options please visit www.clevelandart.org/giftplans.org. To speak to a member of our staff, contact Diane M. Strachan, CFRE, at 216-707-2585 or dstrachan@clevelandart.org or Jessica Anderson at 216-707-2198 or janderson@clevelandart.org.



MAY

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5



In Another Country Isabelle Huppert x 3

<p>5 Ninja Day 12:00-4:00 T Basic Parade Workshop 1:30-4:30 P Guided Tour 1:30 Film 1:30 <i>Cheerful Weather for the Wedding</i> \$ Lecture 2:00 Janet Cardiff \$ Tour 2:30 <i>Caporali Missal, British Drawings</i></p>	<p>6 Museum closed</p>	<p>7 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>1 Registration Begins <i>Art Classes for Children and Teens</i> RS Guided Tour 1:30 Book Club Begins 1:30 <i>Clara and Mr. Tiffany</i> Susan Vreeland RS Tour 2:30 <i>Pompeii</i> T Gallery Concert 6:00 CIM young artists Film 7:00 <i>All Together</i> \$ Performance 7:30 <i>California Masterworks</i> Cleveland Orchestra \$ Free preconcert talk at 6:00</p>	<p>2 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>3 Ninja Day 3:00-7:00 T Guided Tour 1:30 Tour 2:30 <i>Caporali Missal, British Drawings</i> MIX^{up} at CMA 5:00-11:00 <i>Composition</i> \$ Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Cheerful Weather for the Wedding</i> \$ Performance 7:30 <i>California Masterworks</i> Cleveland Orchestra \$ Free preconcert talk at 6:00</p>	<p>4 Early Childhood Educator Workshop 10:00-1:00 <i>Storytelling and Art</i> RS Basic Parade Workshop 1:30-4:30 P Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>
<p>12 Second Sunday 11:00-4:00 <i>May Menagerie</i> Ninja Day 12:00-4:00 T Art Cart 1:00-3:00 <i>Cool Knights</i> Guided Tour 1:30 Basic Parade Workshop 1:30-4:30 P Parade Stilt Week-end 1:30-4:30 (order stilts P) Tour 2:30 <i>Caporali Missal, British Drawings</i></p>	<p>13 Museum closed</p>	<p>14 Art in the Afternoon 1:15 R Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>8 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T Lecture 7:00 <i>The "Wild Herb Taste" of Umbrian Painting in the Later 15th Century.</i> Tom Henry Film 7:00 <i>John Dies at the End</i> \$</p>	<p>9 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>10 Ninja Day 3:00-7:00 T Guided Tour 1:30 Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Sound City</i> \$</p>	<p>11 Basic Parade Workshop 1:30-4:30 P Parade Stilt Week-end 1:30-4:30 (order stilts P) Guided Tour 1:30 Tour 2:30 <i>Pompeii</i></p>
<p>19 Ninja Day 12:00-4:00 T Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (advanced)</i> P Guided Tour 1:30 Tour 2:30 <i>Caporali Missal, British Drawings</i></p>	<p>20 Museum closed</p>	<p>21 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>15 Stroller Tour 10:30-11:30 <i>Tempera, Oil, or Acrylic?</i> Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T Talk in the Exhibition 7:00 <i>Picturing Pompeii</i> Mallory Potash T Film 7:00 <i>In Another Country</i> \$</p>	<p>16 Guided Tour 1:30 Art Bites 12:30 <i>Game of Thrones</i> Tour 2:30 <i>Pompeii</i></p>	<p>17 Guided Tour 1:30 Tour 2:30 <i>Caporali Missal, British Drawings</i> Ninja Day 3:00-7:00 T Basic Parade Workshop 6:00-9:00 P Film 7:00 <i>Happy People: A Year in the Taiga</i> \$</p>	<p>18 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (novice)</i> P Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>
<p>26 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (advanced)</i> P Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>27 Museum closed</p>	<p>28 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>22 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T Film 7:00 <i>The Law in These Parts</i> \$</p>	<p>23 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>24 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T Basic Parade Workshop 6:00-9:00 P Film 6:45 <i>Future Weather</i> \$</p>	<p>25 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (novice)</i> P Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>
<p>26 Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 <i>Stilt-dancing (advanced)</i> P Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>27 Museum closed</p>	<p>28 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>29 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T Film 6:30 <i>Sins of Pompeii</i> \$ Talk in the Exhibition 7:00, focus gallery. <i>Illuminating the Lightening Path: Art of the Buddhist Tantra</i> Sonya Rhie Quintanilla</p>	<p>30 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T</p>	<p>31 Guided Tour 1:30 Tour 2:30 <i>Pompeii</i> T Basic Parade Workshop 6:00-9:00 P Film 6:30 <i>Dave Filippi presents Rare Baseball Films: The Newsreels, Part 2</i> \$</p>	

JUNE

SUN 10-5

MON closed

TUE 10-5

WED 10-9

TH 10-9

FRI 10-9

SAT 10-5

\$ Admission fee
R Reservation required
T Ticket required
M Members only
P Parade-related; fees vary



1
Basic Parade Workshop 1:30-4:30 P
Special Parade Workshop 1:30-4:30 Stilt-dancing (novice) P
Guided Tour 1:30
Tour 2:30 Pompeii T

2
Basic Parade Workshop 1:30-4:30 P
Special Parade Workshop 1:30-4:30 Stilt-dancing (advanced) P
Guided Tour 1:30
Tour 2:30 Pompeii T

3
Museum closed

4
Adult Studio Begins 12:30-4:30 *Intro to Chinese Painting* RS
Guided Tour 1:30
Tour 2:30 Pompeii T

5
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *The Source Family* \$

6
Art Stories 10:30-11:00 *Seasons: Summer* R
Guided Tour 1:30
Tour 2:30 Pompeii T

7
Guided Tour 1:30
Tour 2:30 Pompeii T
MIX at CMA 5:00-9:00 \$
Film 7:00 *Trashed* \$

8
Parade the Circle 11:00-4:00 *Parade at noon, fun all day*
Guided Tour 1:30
Tour 2:30 Pompeii T

9
Second Sunday 11:00-4:00 *Summer Sojourns*
Art Cart 1:00-3:00 Pompeii
Guided Tour 1:30
Tour 2:30 Pompeii T

10
Museum closed

11
Guided Tour 1:30
Art in the Afternoon 1:15 R
Tour 2:30 Pompeii T
Offsite Film 7:00 at the Capitol Theatre, 1390 W. 65th St. *Voyage to Italy* \$

12
Adult Studios Begin 10:00-12:30 *Introduction to Painting*; 10:00-12:30 or 6:00-8:30 *Drawing in the Galleries* RS
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *Greenwich Village: Music That Defined a Generation* \$
Theater Ninjas 7:00 atrium *The Excavation*: final performance

13
Art Stories 10:30-11:00 *In the Garden* R
Art Bites 12:30 *The West Wing*
Guided Tour 1:30
Tour 2:30 Pompeii T

14
Adult Studios Begin 10:00-12:30 or 6:00-8:30 *Composition in Oil*; 6:00-8:30 *Introduction to Drawing* RS
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *Greenwich Village: Music That Defined a Generation* \$

15
Master Class 1:00-4:00 *Life Drawing* RS
Guided Tour 1:30
Tour 2:30 Pompeii T

16
Adult Studio Begins 1:00-3:30 *Oil Painting* RS
Guided Tour 1:30
Film 1:30 *In Bed with Ulysses* \$
Tour 2:30 Pompeii T

17
Museum closed

18
Guided Tour 1:30
Tour 2:30 Pompeii T

19
Stroller Tour 10:30-11:30 *Family Favorites* RS
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *Our School* \$

20
Art Stories 10:30-11:00 *Food* R
Guided Tour 1:30
Tour 2:30 Pompeii T

21
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *Night Across the Street* \$

22
All-Day Workshop 10:00-4:00 *Painting on Silk* RS
Guided Tour 1:30
Tour 2:30 Pompeii T
Party 7:00-2:00 *Solstice* \$

23
Guided Tour 1:30
Tour 2:30 Pompeii T

24
Museum closed

25
Guided Tour 1:30
Tour 2:30 Pompeii T

26
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *Porfirio* \$

27
Art Stories 10:30-11:00 *Kings and Queens* R
Guided Tour 1:30
Tour 2:30 Pompeii T

28
Guided Tour 1:30
Tour 2:30 Pompeii T
Film 7:00 *War Witch* \$

29
All-Day Workshop 10:00-4:00 *Painting on Silk* RS
Guided Tour 1:30
Tour 2:30 Pompeii T

30
Art Together 1:00-3:30 *Silk Painting* RS
Guided Tour 1:30
Workshop 2:00 *Tantra Meditation*
Tour 2:30 Pompeii T



ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

Trashed Destination detritus



**THE CLEVELAND
MUSEUM OF ART**

11150 East Boulevard
University Circle
Cleveland, Ohio
44106-1797

**Dated Material
Do Not Delay**

Periodicals
postage paid at
Cleveland, Ohio

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Nonrefundable
service fees apply for
phone and internet
orders.

Facebook

Cleveland Museum
of Art

Twitter

@ClevelandArt

Blog

[blog.clevelandart.
org](http://blog.clevelandart.org)

**Provenance
Restaurant
and Cafe**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Wednesday evenings
until 7:30 (through
May 4)

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



TANTRA
P. 4



NORTH GALLERIES
P. 10



FILM
P. 12



PERFORMANCE
P. 14



PARADE THE CIRCLE
P. 15



SOLSTICE
P. 15



EDUCATION P. 16